

The University of Maine DigitalCommons@UMaine

Parlor Salon Sheet Music Collection

Public domain (may be downloaded in full)

1889

Aubade Printaniere

Paul Lacombe

Composer

Follow this and additional works at: <https://digitalcommons.library.umaine.edu/mmb-ps>

Recommended Citation

Lacombe, Paul, "Aubade Printaniere" (1889). *Parlor Salon Sheet Music Collection*. Score 379.
<https://digitalcommons.library.umaine.edu/mmb-ps/379>

This Book is brought to you for free and open access by DigitalCommons@UMaine. It has been accepted for inclusion in Parlor Salon Sheet Music Collection by an authorized administrator of DigitalCommons@UMaine. For more information, please contact um.library.technical.services@maine.edu.



Aubade Printanière.

(SPRING SERENADE.)

BY

PAUL LACOMBE.

For Piano Solo Original Edition. Pr. 50¢

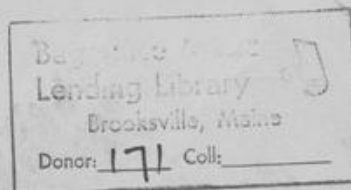
.. .. Transposed..... 50.

.. .. Simplified.....

.. .. Four Hands.....



NEW-YORK.
G. SCHIRMER, 35 UNION SQUARE.



Has. 1889
001336
LACO

Aubade Printanière.

Revised and fingered by
W^m Scharfenberg.

PAUL LACOMBE.

Piano. Allegretto.

p staccato.

marcato il canto.

The musical score consists of five systems, each with a treble and bass staff. The key signature is D major (two sharps). The notation includes various dynamics and articulations:

- System 1:** Treble staff has triplets and sixteenth-note runs. Bass staff has chords and a triplet. Dynamics: *cresc.*, *f*. Fingerings: 1, 2, 3.
- System 2:** Treble staff has chords and sixteenth-note runs. Bass staff has chords and a triplet. Dynamics: *f*, *più f*. Fingerings: 1, 2, 3, 4, 5.
- System 3:** Treble staff has chords and sixteenth-note runs. Bass staff has chords and a triplet. Dynamics: *ff*, *sempre ff*. Fingerings: 1, 2, 3, 4, 5.
- System 4:** Treble staff has chords and sixteenth-note runs. Bass staff has chords and a triplet. Dynamics: *dim.*, *p*. Fingerings: 1, 2, 3, 4, 5.
- System 5:** Treble staff has chords and sixteenth-note runs. Bass staff has chords and a triplet. Dynamics: *cresc. molto.*, *f*, *p*. Fingerings: 1, 2, 3, 4, 5.

The notation includes various articulations (accents) and fingerings (1, 2, 3, 4, 5). The piece concludes with a double bar line and a final chord.



First system of musical notation. Treble and bass staves. Treble staff has a long slur over the first six measures. Bass staff has a long slur over the first six measures. Dynamics: *dim.*, *p*, *poco rit.*. Tempo: *a tempo.*. Fingering: 4, 45, 3, 5, 35, 3, 42.

Second system of musical notation. Treble and bass staves. Treble staff has a long slur over the first four measures. Bass staff has a long slur over the first four measures. Dynamics: *p*. Fingering: 31, 4, 532, 5, 4, 53, 32, 521, 4.

Third system of musical notation. Treble and bass staves. Treble staff has a long slur over the first four measures. Bass staff has a long slur over the first four measures. Dynamics: *mf*, *cresc.*, *dim.*. Fingering: 532, 5, 4, 53, 32, 521, 4.

Fourth system of musical notation. Treble and bass staves. Treble staff has a long slur over the first four measures. Bass staff has a long slur over the first four measures. Dynamics: *p*, *p*. Fingering: 5, 532, 42, 31, 4, 31.

Fifth system of musical notation. Treble and bass staves. Treble staff has a long slur over the first four measures. Bass staff has a long slur over the first four measures. Dynamics: *dim.*, *pp rit.*, *a tempo.*, *ff*. Fingering: 5, 42, 31, 4, 31.

New Songs and Duets, Selected from the Catalogue of G. Schirmer, New York

ABT, FRANZ, Ave Maria. 1. Sop.....	50	FRANZ, ROB., Born of Pain undying. (Aus meinen grossen Schmerzen.) High or low.	25	ROSSE, FRED., In Passionate Surrender. High or low.....	75
ADAMS, STEPHEN, By the Fountain. High or low.....	50	GALLICO, PAOLO, Quell der Lieder. (The Fount of Song.) Sop.....	60	— Sir Hal, the Squire. Bar.....	60
ALLITSSEN, FRANCES, Absence. M.-Sop.....	60	— There is a little Lane I know. M.-Sop..	60	ROUSSEAU, SAM'L, Ave Maria. 1. Alto.	35
— A Cavalier's Song. Bar.....	60	GILBERT, FLORENCE, A Message to Phillis. Sop.....	60	SAINT-SAËNS, C., Suzette et Suzon. f. e. High or low.....	35
— A Song of Dawn. Sop. or Ten.....	60	GOUNOD, CHAS., Envoi de Fleurs. (The Message of Flowers.) 3 Keys.....	75	SARGENT, CORA DECKER, A Summer Girl. Sop.....	50
— Love is a Bubble. Sop. Em. M.-Sop. Cm.....	40	— The Cross of Calvary. (Ave Maria.) 3 Keys.....	60	— Spanish Song. Sop.....	60
— Since we parted. M.-Sop.....	40	GRAY, HAMILTON, A Dream of Paradise. High or low.....	35	SCHUMANN, ROB., The Walnut-Tree. (Der Nussbaum.) High or low.....	50
— Whether we die or we live. (With a German Transl.) M.-Sop.....	60	— The Heavenly Song. 3 Keys.....	35	SHIELD, WM. (1748-1829), The Friar of Orders Gray. Alto (or Bass).....	35
ARNE, DR. THOS. A. (1710-1778), Blow, blow, thou Winterwind. M.-Sop.....	35	GRIEG, EDV., Autumnal Gale. (Herbststurm.) M.-Sop.....	50	— The Thorn. Sop.....	35
— The Lass with the delicate Air. High or low.....	35	HARDEE, NOBLE A., My True-love hath my Heart. Sop.....	50	SLAUGHTER, W., The Dear Home-land. High or low.....	50
— Under the Greenwood-tree. Sop.....	35	d'HARDELLOT, GUY, A Bunch of Violets. Sop.....	50	SOMERSET, LORD HENRY, A Song of Sleep. High or low.....	35
— Where the Bee sucks. M.-Sop.....	35	— Quand on aime! (When we love!) High or low.....	75	SONGS AND BALLADS of Scotland, Ireland and Wales:	
BACHELET, ALF., Chère nuit. (Dearest Night.) Sop.....	50	HASTINGS, FRANK S., Bring her again to me. High or low.....	60	All through the Night. (Known as Poor Mary Ann.) (Welsh.) High or low...	35
BARTLETT, HOMER N., Canst thou forget so soon? Bar.....	75	— By the Sea. High or low.....	40	Annie Laurie (Scotch). M.-Sop.....	35
— God keep you, dearest. Sop.....	60	— If all the Skies were Sunshine. M.-Sop.	60	Loch Lomond (Scotch). M.-Sop.....	35
— It's a' for Love of thee. Sop.....	60	— My Sweetheart's coming home. M.-Sop.	50	My Love's an Arbutus (Irish). In 4 Keys.	25
— The Sweetness of loving is dreaming. Sop.....	75	— The Echo in the Heart. M.-Sop.....	50	Off to Philadelphia (Irish). Alto.....	60
BEETHOVEN, L. v., Haidenröslein. (The Wild Rose.).....	60	— To a Rose. High or low.....	50	The Little red Lark (Irish). M.-Sop.....	35
BEHREND, A. H., Daddy. High or low..	35	HAWLEY, C. B., Daisies. High or low...	50	— Where be going? (Cornish). M.-Sop.....	55
— The Gift. High or low.....	35	— Greeting. High or low.....	50	SPOCKER, MAX, Op. 8 No. 1. Frühlings- traum. (A Dream of Spring.) High or low.	50
BEMBERG, H., Repose-toi. (Slumber Song) High or low.....	50	— The Nightingale and the Rose. High or low.....	60	— Op. 8 No. 2. In dieser Stunde. (This very Hour.) High or low.....	50
BIZET, GEO., Ave Maria. 1. Sop.....	35	— Two Eyes of Brown. 3 Keys.....	40	— Op. 20. O schneller mein Ross. (The Secret.) High or low.....	50
— Ma vie a son secret. (My Life its Secret hath.) High or low.....	50	— Were I a Star. High or low.....	60	— Op. 27 No. 1. Liebesglück. (Love's Bliss.) High or low.....	50
— Vieille Chanson. (In the Woods.) High or low.....	50	HAYDN, JOS., My Mother bids me bind my Hair. (Bind' auf dein Haar.) M.-Sop...	50	— Op. 27 No. 2. Die Rose. (The Rose.) High or low.....	50
BLUMENTHAL, J., Sunshine and Rain. High or low.....	50	HOLMES, AUGUSTA, Te souvient-il? (Dost thou remember?) High or low.....	50	— Op. 31. Wiegenlied. (Lullaby.) High or low.....	50
BRAHMS, JOH., My Love is green. (Meine Liebe ist grün.) High or low.....	50	HORN, CHAS. E. (1786-1849), Cherry ripe. Sop.....	35	— Op. 48. In Thee, o God, do I put my Trust (Psalm 71). Sacred Song for Alto.....	60
BUCK, DUDLEY, Falstaff's Song. Bar. (orig.) or Ten.....	60	— The deep, deep Sea. M.-Sop. (or Ten.)	50	(Accompaniment for String Quintet and Organ in MS. can be had of the Publishers.)	
BURLEIGH, H. T., Three Songs for Bar. or M.-Sop:		HYDE, ARTHUR, Absence. Sop.....	60	SULLIVAN, A. S., Orpheus with the Lute. Sop.....	50
— A Birthday Song.....	50	JACOBY, LOUIS C., O Lamb of God. Sacred Song. Sop.....	60	THOMAS, A. GORING, A Love Lullaby. Sop.....	50
— If you but knew.....	50	KNIGHT, J. P., Rock'd in the Cradle of the Deep. Alto.....	35	— A Song of Sunshine. Sop.....	50
CALDICOTT, ALFRED J., Remembrance. M.-Sop.....	40	LALO, ED., L'Esclave. (The Bondmaid.) Alto.....	35	— The Heart's Fancies. Sop.....	35
— Risen Lord. Sacred Song. M.-Sop...	40	LEHMANN, LIZA, In a Persian Garden. A Song-Cycle for 4 Solo Voices (Sop., Alto, Ten. and Bass) with Piano Acc. (selected from the Rubaiyat of Omar Khayyam). net.	2 00	TSCHAIKOWSKY, P., Adieux, Forêts. (Farewell, ye Mountains.) Recit. and Aria (Sop.) from the Opera "Jeune d'Arc".....	75
CARMICHAEL, MARY, Mountain Hymn to the Dawn. M.-Sop. with Piano and Organ.....	1 00	LUCANTONI, G., Ave Maria. 1. With Cello or Violin ad lib. High or low.....	75	VIDAL, PAUL, Ariette. (Were I Sunbeam.) f. e. High or low.....	35
— Sappho. M.-Sop.....	35	LUZZI, L., Ave Maria. 1. High or low...	75	WAKEFIELD, A. M., Polly and I; or, A Bunch of Cowslips. High or low.....	35
— Stay me no more. M.-Sop.....	40	MARTIN, HUGH WHITFIELD, In Laurel-Time. Sop.....	50	WILKENS, FR. IGN. M., O Salutaris Hostia. Motet for Alto. 1.....	25
— Sweetheart, sigh no more. Sop.....	60	— Wenn ich in deine Augen seh' (When, Love, I gaze into thine Eyes.) Sop...	40	WOOD, WM. LUTON, Resurrection-Song. High or low.....	60
— They are the Gascony Cadets. Bar.....	60	— Five Songs for Sop. or Ten:	40	WOODMAN, R. H., Dove-Wings. M.-Sop.	60
CATLIN, M. H., Sanglots d'Automne. (Autumn Sighs.) M.-Sop.....	50	In my Heart.....	40	— Morning. Tenor.....	60
CHAMINADE, C., Tu me dirais. (If thou dost say.) High or low.....	50	The Night is calm.....	50	— The Highwayman's Song. Bar.....	60
CLAY, F., Gipsy John. M.-Sop.....	35	Oh, come, Beloved.....	50		
COQUARD, A., Hatlull. (Alack-a-day.) High or low.....	35	Nur mein Schatz. (Only my Love.)... Sehnsucht. (Longing.).....	40		
COWEN, F. H., The Mission of a Rose. High or low.....	35	MASSNET, J., Si tu veux, Mignonne. (If you wish, Mignonne.) High or low.....	50		
CURTIS, NATALIE, Dearest, where thy Shadow falls. Sop.....	40	MINETTI, CARLO, Come, live with me. M.-Sop.....	60		
DE KOVEN, REG., You are Mine. High or low.....	60	— Glory to God. (Christmas.) High or low.....	60		
DELL' ACQUA, E., Chanson provençale. Sop.....	75	— Les Amoureux. (Through winding Ways.) M.-Sop.....	50		
DENZA, L., Leave me not! High or low..	60	MOLLOY, J. L., Home, dearie, home. High or low.....	50		
— So long, so long. High or low.....	05	— The Postillion. M.-Sop.....	50		
DUBOIS, TH., Ave Maria. 1. High or low.	35	PANOFKA, H., O Salutaris. 1. High or low.....	35		
DURAND, E., Ave Maria. 1. With Violin ad lib. High or low.....	50	PILOT, A., Tota pulchra es. 1. Sop.....	50		
FAURE, J., Ave Maria. 1. With Violin or Cello ad lib. Sop.....	50	PINSUTI, CIRO, Three Wishes. High or low.....	50		
FLÉGIER, A., Le Cor. (The Horn.) Bar. F. Bass D.....	50	— 'Tis I. Alto (or Bar.).....	50		
FONTENAILLES, H. de, Les Baisers sont des Fleurs. (Kisses linger like Flowers.) High or low.....	50	PURCELL, HENRY (1658-1695), I attempt from Love's Sickness to fly. Sop.....	35		
— Obstinat. (A Resolve.) High or low.	35				

VOCAL DUETS.

CHAMINADE, C., Angelus. Op. 69. Mezzo-Soprano and Baritone.....	50
GUSTAV OF SWEDEN (Prince), Plus d'amour, plus de roses! (No more of Love or of Roses!) Soprano and Tenor.....	60
d'HARDELLOT, GUY, La Nuit au Bois. (Night in the Wood.) Mezzo-Soprano and Tenor.....	05
NEIDLINGER, W. H., Parting. Soprano and Mezzo-Soprano.....	50
RUBINSTEIN, A., Sweetly sang the Bird. (Sang das Vögelein.) Soprano and Mezzo-Soprano.....	50
THOMAS, A. GORING, Sur la grande mer. (Night-Hymn at Sea.) Soprano and Tenor.	50
— The same for Mezzo-Soprano and Baritone.....	50